Spring 1981

INSIDE

ten·ure (ten′yər, -yoor) *n.* [ME. < MFr. < *tenir*, to hold: see TENANT] 1. the act or right of holding property, an office, a position, etc. 2. the length of time, or the conditions under which, something is held 3. the status of holding one's position on a permanent basis, granted to teachers, civil service personnel, etc. on the fulfillment of specified requirements —**ten′ured** *adj.* —**ten·u·ri·al** (ten yoor′ē əl) *adj.*

by Bobbie London and Monika Andersson

What is tenure? From the teachers' point of view, tenure is a reward to be stated on their contract as well as a secured future. For the institution it is a life-time commitment towards the teachers until their mandatory retirement at age 70.

The historical beginning of tenure was under the sponsorship of the American Association of University Professors (AAUP), a national organization of concerned faculty. The idea of tenure originated from teachers' fears of losing their jobs and their aim to insure academic freedom. Tenure would protect faculty members from dismissal on grounds of philosophical background or controversial teaching style; for example, teachers introducing theories of evolution or of a leftist point of view.

Nowadays the guidelines universally accepted in making tenure decisions include a requirement that the teacher must be at the school full time for six consecutive years and in that sixth year must present themselves for tenure. If the decision making process does not begin in that sixth year, tenure is automatically granted in the seventh year. If the faculty member is denied tenure, he is given one terminal year to look for another job. There is no second chance.

Tenure is a decision reached using the by-laws of the institution, citing evidence of competency and achievement in teaching, research and publishing, community service (professional status, work shown publicly, etc.). The criteria differ from school to school. Teachers at, for example, Harvard, B.U. and M.I.T. must have done research and have works published. In other schools teaching skills are the basic criteria.

The decision making process begins at the departmental level. The initial recommendation usually comes from the department chairperson. If all other peer recommendations are favorable, the next step is college-wide; the tenure committee, which usually is a standing committee of full-time tenured faculty members, considers and studies what has been produced, and makes a decision for or against the departmental recommendation. If approved, this second recommendation goes to the administration of the college and is weighed for approval. If approved, the recommendation is forwarded to the Board of Trustees and then further to the Board of Regents. The teacher can get "bounced off" at any point in this procedure.

An important factor in this decision making is the harsh reality that it costs alot more to support the positions of tenured faculty members than those of non-tenured teachers. Another issue often raised among decision makers is, "Is this teacher's course too specialized to be offered for another 10 or 20 straight years?" If a type of course is not seen in the future of the school, that teacher may be denied tenure.

The institution which is over-tenured suffers from the "no new blood" syndrome, having no room to bring in newly educated, young and enthusiastic people to their staff. An important question to ask is how tenured full time faculty members keep themselves professionally dynamic under a job contract that can last for over four decades. Some faculty members do continue to educate themselves throughout their

cont. page 3

The Massart community was devastated by the visual evidence of Genocide in the documentary film of Civil War in El Salvador, REVOLUTION OR DEATH. See page 4.

"It only took a month to figure out that somthing was wrong at the Overland Building," writes a new student, "It took an entire semester to figure out what it was." See page 6 'Rivals'

A Parisian performance by Stephen Tashjian and friends at the Museum Wharf... a Pseudo-French review.

See page 11

Mass Art News.

letters

LETTER TO THE EDITOR:

To Paul Connolly and whom it may concern;

I want to express my outrage at two of your articles in the March/April issue, specifically "We Don't Ride Camels Anymore", and the Plasmatics music review.

Rape is NOT an act of sex, it is an arrogant and insulting force and form of violence. You have to be an idiot or mentally incapacitated(sic) not to know that. Monica Andersson did not help make the reading public aware of this by quoting in large letters, "Sex is so free here, so why are there rapists." You as a responsible journalist staff should use more discretion and sensitivity when conveying messages of such serious matters. RAPE should not be taken lightly as in the italicized statement she chose.

And to Paul Connolly- why don't we sell you to a pornography ring? It happens too often in reality, children deal with enough abuse-- they don't need your sick jokes advocating this other form of rape.

This staff needs more discretion and people that report what's happening instead of trying to win popularity contests with passé jokes. I thought it was a newspaper, but it seems more like toilet paper.

Truly Sincerely,
Jeanne-Marie Caruso

Dear Jeanne-Marie,

We welcome any reactions from our readers, and I am particularily pleased that you brought up the issue of rape and sex abuse. I fully agree with you in your outrage over this and any other form of violence; physical as well as psychological.

However, my sole intention with the article "We Don't Ride Camels..." was to present to you Americans the views of human beings from another culture. I expected to be told views different from my own, and to be faced with values and ideas with which I do not agree. Nevertheless, I did not see it as my responsibility to, in any way, pass judgement over the statements of my interviewed subjects, nor did I feel it to be proper that I should try to discourage or disuade them from expressing these views or ideas for the sole reason of my disapproval of them. That to me would be a dangerous and self-indulgent censorship and manipulation of the truth, as well as a clear malpractice of my role as a journalist.

As for the bold caption of the statement in question, I have to point out that the typesetting of the material is in the hands of the typesetter, and that the choice of large or small captions is made by the lay-out staff. The statement in question was not enlarged for the purpose of arousing animosity or aggravation on the part of our readers, nor to make an impression of approval of the statement, but rather in an attempt to catch the attention of the viewer. I am glad to see it worked.

I strongly encourage you to submit an article on sex abuse in the USA, as you seem to have deep and sincere opinions on the subject and as certain points,such as the cruelty of rape, can never be stressed too much. Further it is the hope of the news staff that the students will feel a need to keep the Mass Art News going by means of personal involvement and effort. Thanks for taking the first step.

Monika Andersson

Mass Art News.

Editors: Eric Fowler
Bobbie London
Contributors:
Monika Andersson
Jenny Bosshard
Christine DiPrizio
Rick Jordan
Susan LaChance
Roger Long
Al Morrotta
Ean White
Typesetting by Jenny Bosshard.

editorial

From the Barbeque Pit

by Jenny Bosshard

The wooden sculpture by Claudia Young-Chamberlain on the front lawn gives the Longwood building the look of an Art School rather than a wing of the Beth Israel Hospital. Unfortunately, it will probably be torn down to make room for a barbeque pit.

The Jello Dancing installation by Kate Anderson was referred to as insensitive and ...it was alleged to be a safety hazard for those who had to pass through.

Howard Hastie's installation was ordered taken down because it was a fire hazard. The point it seemed to illustrate about the difficulty of getting to and from the Presidents office may or may not have been missed.

The music and paintings by Jim Mayhan, Dave Cunningham and Sam Kimball were objected to because of the loudness of the music.

It is not the students or the teachers who object to these works,it is people in administrative positions.These particular works were part of the Sculpture Department's annual program of short -term installations, but other works have similarly been removed for 'safety reasons', or for 'cleanliness.' Swept -up, torn -down, or scraped -off for the Protection of the Student Body, these works were stopped from affecting the students as they were intended to by the artists.

"The janitors are the ultimate art critics here,"said Doug Cannon.

The issue of Censorship is involved. But rumors and complaints made by students to students are hopeless. I have often heard the fear that 'the administration wants to turn this school into Mass College of Design,' and I wonder where the fear comes from.

If administrators don't understand what students are trying to do, then students should explain. One of the ways to communicate with the administration is through the departmental S.G.A. Representatives. Another way is through this newspaper. The most direct and frustrating way is to communicate via the installation of works; the work may be cleaned away, if past experience is any indication.

Tenure from page 1

careers. Others work hard for six years, then relax after they have been granted the security of tenure. Most faculty members love what they are doing. If they have been consistently high quality educators they keep up those standards. If their original effort was not sincere it becomes inevitably apparent.

It is very difficult to terminate the contract of a tenured faculty member, and especially so if that member has advanced to a higher status level within the college. The burden of proof for dismissal is on the institution, which must present evidence that the faculty member does not function. Those teachers whose jobs may be in jeopardy are protected by their tenure and by their union. Although if a particular school or department is closed the tenured individual may have little protection.

Under discussion has been a suggestion of a five year try-out period for teachers after tenure has been granted them. However, in the wrong hands, a review process of this sort could become corrupted and become a threat to the very security which tenure is meant to provide.

Asked about his opinion on the issue, Bill Hannon, assistant to the President of Massart, answered, "I, personally, don't believe in tenure. It was originally meant to protect the faculty from arbitrary job harassments, complications and even firings. However, under law, faculty now have the protection of political, artistic and aesthetic ideas and issues in other ways than tenure. Tenure now means a life-long job protection security....This fossilized piece of culture is so entrenched, trying to change anything is like fighting windmills."

Sam Schlosberg, a teacher in the Critical Studies department felt that,"It does give the teacher security, but it also puts him outside of the review process by which students get the power to influence their teachers." This power Sam feels is of the essence to the students.

Is tenure as it exists today a fair balance between what could be abused in terms of teachers' rights and what could not? The question remains unanswered.

"TENURE NOW MEANS A LIFE -LONG JOB PROTECTION SECURITY. ...THIS FOSSILIZED PIECE OF CULTURE IS SO ENTRENCHED, TRYING TO CHANGE ANYTHING IS LIKE FIGHTING WINDMILLS," SAID BILL HANNON.

Acknowledgement and thanks for information on Tenure to Dr. Janice S. Green, Associate Director of Academic Affairs at the Board of Regents of Higher Education.

P.S. In all state universities there are tenure track positions and non-tenure track positions. If a teacher is hired in a non-tenure track position it is usually on a contract for two to three years. In this case the teacher has no chance of getting tenure and at the end of his contract the teacher is dismissed. If a teacher is hired in a tenure track slot he continues until the sixth year after which he may be recommended for tenure.

At Massart, all full time teachers are either tenured or on tenure track positions. In certain fields the only way to get educators is to rely on their part time contributions. To the school, the obvious advantage of having part time faculty is the fact that these people remain active within their field outside of school.

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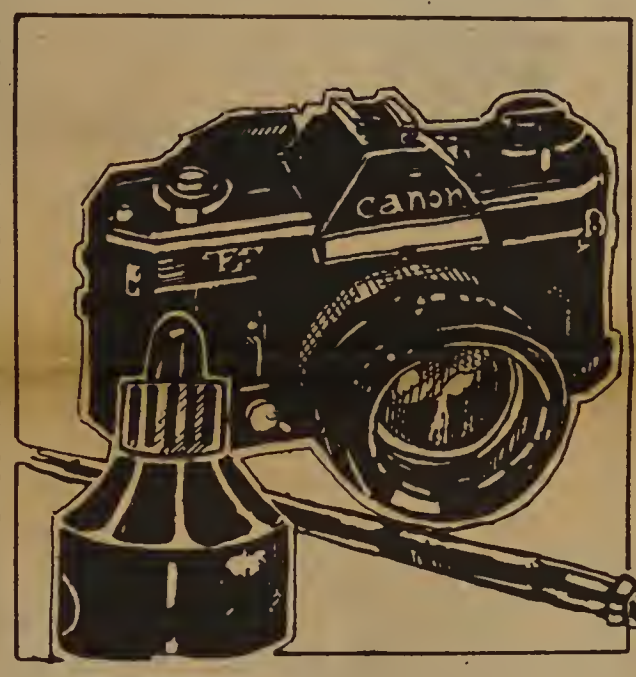

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Massachusetts College of Art

review

Revolution or Death!

by Eric Fowler

In the beginning of the Hollywood movie "Patton" General Patton, played by George C. Scott, gets up before an assembly of green recruits and tells them they don't have to worry about whether or not they have the guts to kill the enemy. He tells them that the first time they are in a trench during an attack and they look over their shoulder to see a best buddy being shot in the face, then they will know who the enemy is and what to do about it.

The same kind of recognition is mirrored in the faces of the El Salvadoran civilians in the documentary film REVOLUTION OR DEATH.

REVOLUTION OR DEATH was screened in the Massart auditorium on March 24 and again in room C-9 on April 22.

The March 24 showing was organized by Ursula Stringer, a ceramics major at Massart. The April 22 showing was organized by the Medical Area Workers, a group that lends support to many social problems. The film was supplied by the Boston Branch of the Committee in Solidarity with the People of El Salvador.

It was a hard film to watch. The on-location footage, some of which was filmed secretly, was shot by a group of Scandinavian journalists. It shows in undiluted terms the bodies of supposed leftist guerillas who had been tortured, mutilated and defaced.

In scene after scene you see families crying over bloody remains. Then a crowd quietly gathers. They don't wince, turn away or vomit. They are dark-faced and somber, and a haunting familiarity lingers among them. There is no choice for them; it is revolution or death.

According to the animated sections of the film, El Salvador has had a long history of violent repression. The ones to be victimized were the poor and the working class, always at the hands of the rich and powerful.

According to the film, military governments have held power in El Salvador since 1932 when General Martinez quelled an insurrection by killing 30,000 people.

This documentary film makes the case that the recent opposition to the junta has grown out of its attempts to implement a pseudo land reform program, its fraudulent elections, the violent repression of demonstrators and genocide performed by junta military forces. The film accuses the United States government of supporting the junta because the United States wants to protect its corporate interests and preserve the status quo in Central America. The film says that the American media has perpetuated the myth that the terrorist acts are commited by the extreme right and the extreme left. The film maintains that the junta is the extreme right, and that the opposition which is being terrorized by the junta is made up not only of leftist guerrillas but also of student and labor groups, the Catholic Church and a strictly political broad-based coalition called the Democratic Revolutionary Front.

According to the statistics of the Legal Aid Office of the Catholic Archdiocese in San Salvador 13,000 people were murdered in the first 13 months of the junta's rule which began in October of 1979. The Legal Aid Office, called the Jurido Juridico, holds the Salvadoran government responsible for the "systematic and selective extermination" of thousands of Salvadoran civilians from all walks of life. Among those killed was Arch-Bishop Oscar Romero who was assasinated in his church while preaching against the junta.

The junta is sustained exclusively by the United States. U.S. intervention is a fact and it must stop. Peace can only exist in Central America if El Salvador is allowed to determine its own destiny.

Dr. Enrique Alvarez Cordova
President, FDR — murdered 1980

The pamphlets of the committee in Solidarity with the People of El Salvador which were made available at the April 22 screening, state that in the first three months of 1981 thirty million dollars in military aid has been provided to the junta by the U.S. government and over 5,500 people have died.

All of the people of the Massart community who were interviewed were devastated by REVOLUTION OR DEATH.

Dianne Dumais, a photography student, was physically shaken and had to

next page

leave the room after the first 10 minutes of the film.

A painting major, David Moriarty said soberly, "The idea of it being real, not Hollywood, hit me at a gut level...It's like living in a science fiction movie, you don't know what your government is doing."

"It's one thing to read about it in a newspaper," said Sam Schlosberg, "it's another thing to see it graphically illustrated." Schlosberg, who teaches a class at Massart called 'Strategies for Social Change', went on to say,"The issue goes beyond El Salvador. It gets to the heart of Reagan's foreign policies which many people think aren't in our best interests."

When asked to comment on how he felt about the way the American news media had covered the situation in El Salvador Schlosberg said, "Television, radio, and the newspapers aren't telling what's happening... They have failed to recognize who the opposition is; they have failed to recognize the opposition is a legitimate force for social change." Schlosberg believes firmly that, "It isn't true that the opposition forces are all Marxists taking their cue from Moscow. They are an indigenous opposition group."

Saul Levine, who is a film-maker and member of the

"It's as if the F B I went around killing members of VISTA"

-Saul Levine

Massart faculty, shares in Schlosberg's disappointment in News Media coverage.

"News reports seem ambivalent and confused," Levine said and went on to speculate, "But that is because they are much less willing to take the state department press releases as the truth...", yet, "... they don't want to editorialize against the government by telling the truth." Levine also attributed some of the ambivalence and contradictions in recent news reports to the power struggles going on within the Salvadoran government. "It's as if the F.B.I. went around killing members of V.I.S.T.A.," he said.

Being a filmmaker himself, Levine was asked to comment on the authenticity of REVOLUTION OR DEATH.

"I think people should be suspicious to see if there is anything outside of the film. It (REVOLUTION OR DEATH) is part of evidence." But Levine didn't think that the filmmakers were "...trying to be slick and pull something over on you. It's very hard to fake a church dripping with blood."

Ursula Stringer, who organized the March 24 screening, said that her concerns for social change are rooted in the civil rights, anti-war and women's movements of the sixties in which she took part.

When asked about the feedback she has recieved from the Massart community, Stringer said, "I find people very responsive to the things I say, to the film, and even though an organization didn't spring up out of it, that wasn't the goal of the film...It might be that this issue kindles something for people....this might be the spark that gets people thinking about what we are doing."

NON-PROPAGANDA

Communication

I saw the faces of people within you,
they appeared in your hair.
The back of your head while you slept.
The first -horrible -tiny -;
Skin dark, eyes rheumy-
staring intently -brow raked back
(low cranium). Pug nosed-;
The sexual being inside you.
Somber, the second, crepuscular.
Young, though, thoughtful too;
-rounded and gray.
Another was wizened, omniscient. It nodded, slowly, knowing my cognition. Then.

Its spelled "S"-"E"-"N"-"T"-"I"-"E"-"N"-"T".

Your face. Your face, eyes shining, quick to smile after visiting those-

But you're sleeping now, we couldn't talk of this, your little snorings say more.

It's not that the inefficacies of media are insurmountable,

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by Ean White

"Rival" Seems a Better Word

by Rick Jordan

When I started this story, I envisioned headlines screaming out against "hostility" wars at Massart. I wanted to capture everyone's attention for a moment or two to speak a few words about something I thought I had noticed when I came to this school: "Painters and Designers hate each other," I thought. I was influenced into thinking this by graffitti around school that proclaims the laziness of painters and the "no-mind" status of designers. An example:

'Massart (Design) Blows.'
'Up yours, airhead. At least we work for our credit.'
'Sometimes activity is mistaken for achievement.'
'We do more than you ever will.'
'For who? Yourselves or society?'
'The end is near.'

I was outraged that persons in an art school could think this way, and so instantly I thought there was a war going on between the two departments. It bothered me for a long time, because I was not sure which of the two majors I was going to choose. This certainly didn't make me feel any better. Unfortunately, my indecision caused me to latch onto any tidbit of gossip that designers had to say about painters and vice versa.

I decided to go out and get the facts, and to write a story about this terrible thing that was happening. I'm very glad I did, because my research proved me dead wrong. Painters and Designers don't hate each other. Sure, they may gripe about each other at times, but "hate" is too harsh a word; "rivals" seems a better term.

The facts are these. Both painters and designers have chosen for themselves, for whatever reasons, that their major is what they really want to do. No one has forced them into an unwanted vocation. Next, designers and painters are not out for the same end result. While the fine artist produces for himself, the designer must produce for and please the public, even if at times he does not please himself. Because of this, the two species don't think alike. It's not a question of what kind of art a person produces, because the only thing that matters is that a person is doing what he likes best. Rivalry between people is not necessarily a bad thing, rather, it seems to cause people to think more about what they're doing and makes for a better educational experience.

One of the most prevalent problems between the two departments, however, is that many students are ignorant of their "rival's" art. As human nature would dictate, most people tend to shy away from what they don't know about. One student explained that at one point, her ignorance of contemporary art caused her to feel hostile toward it. "That's a piece of junk," she used to say. "I don't know what the hell that is. Then I learned what it was all about. Now I understand; in order to appreciate another's work, you have to learn as much as you can about it." The narrow-mindedness that some students have towards another stems from not understanding or appreciating the principles of different types of art. Perhaps this lack of communication is the result of the segregation that exists within the physical structure of Massart's buildings, where all the departments are fairly separate from each other.

Designers and painters do agree on some things. There is a common hostility for the student who works at a minimum, the kind of person who puts a half-hearted effort into something that they have chosen to study for four years and will spend the rest of their life doing. One person commented, "I resent kids who wait until the last minute to do something, or else don't even do it at all. They're the ones who make us look bad." There is a general feeling that people who slack off should be dealt with more harshly. Another topic agreed upon is the presence of widespread apathy in a commuter school, but that's another story.

Excalibur by Roger Long

Kapow! Crunch! Medieval knights crash against each other in the gloomy forest. Armor creaks as the encumbered men stagger about, flailing away with swords. Blood spews, but honor is satisfied.

If the heroic knights of the Round Table and their exploits are the stuff which stirs your blood, then go see "Excalibur." The movie captures the spirit and atmosphere of the legend, with images of dark forests, gleaming armor, and impressive castles. Long (2 1/2 hours) and very engrossing, the film takes you through the legend of Camelot, from Uther Pendragon, Arthur's father, to the death of Arthur. The editing is superb, with fine examples of parallel cutting showing two things happening simultaneously. The photography gives an atmospheric glow to the whole story, with colored lights used in many scenes. Watch for the green glow given off by Excalibur, King Arthur's sword. Nicol Williamson turns in a bang-up performance as Merlin, the wily old wizard; the rest of the cast performs adequately, if woodenly.

The story itself proves to be a bit confusing, as director John Boorman has set himself an epic task (pun intended). Boning up on the legend might help.

Some corny dialogue is evident, and except for a few glaring examples, (the opening title is "The Dark Ages," and the next shot is at night...) the movie isn't hurt too much by it.

This is a film well worth seeing.

SURVIVAL: Should Colleges Teach It ?

by CHRISTINE DIPRIZIO

An artist has a sold-out one-woman show, then realizes on April 14 that she has no reciepts for her years expenses; therefore she is unable to claim the full tax deduction to which she is entitled.

Another artist waits on tables all day long and has no energy left to do his sculpture in the evening; worse, he has no idea how to find a better job.

These are daily occurences in the art world, and bring home the realization that there is a gap in the artists knowledge.

The business of survival.

Artists are in business whether they like it or not.

Do you know how to present a portfolio? What to put in a resume? How do you get into a gallery? How do you get studio space? Where are you applying for graduate study, and is there a difference in the grant money available?

Do you know your rights if someone tries to cheat you; is small claims court the answer? Do you know about the volunteer lawyer-- there is one for each of the fifty states.

The answers to these questions and many more are being supplied on Thursday evenings at 5 pm in the Longwood cafeteria. Margaret Johnson of the Placement Office has been conducting seminars for students at the request of the Women's Committee. She is available in her office for further information on these subjects.

It has been suggested that the course could be given as an accredited elective with the various faculty from different departments lecturing on the experience of applying for jobs and \or free-lancing. The course would be under the supervision of Ms. Johnson. Among the requirements might be the practical experience of making your own resume and putting a portfolio together, as well as writing a paper on it.

NEWS YOU CAN LOSE.

by Roger Long

ACADEMIC AFFAIRS:

There is a new part-time Bachelor of Fine Arts degree program at Massart. All courses can be taken in the evening except Media Seminar, required for Filmmaking and Interrelated Media seniors. Part time students will participate in review boards and will be eligable for most forms of financial aid. Registration is through the Continuing Education Office.

Students enroll in two or three courses per term, both fall and spring. Summer terms are optional.

Students should anticipate taking five to eight years to complete the program.

For further information contact the Office of Admissions.

CONTINUING EDUCATION:

The Continuing Education Office is offering two three-week sessions this summer, starting June 29 and July 30. In addition, there is a six week evening session starting June 29.

Once again, for more information, contact Continuing Education.

STUDENT SERVICES:

A reminder on the importance of coming into the Placement Office comes from Margaret Johnson, who states, "Anyone who doesn't come into the Placement Office is out of their mind."

For information on grants, art colonies, competitions and their deadlines, overseas summer programs, exchange programs, and internships, go to Student Services. As one of the functions of the office is to mail out credentials, students are strongly advised to start a file of recommendations and transcripts.

Particular jobs and items mentioned were:

The American Academy in Rome has extended their application deadline.

Want a Fulbright grant? Contact Margaret Johnson in June.

Photographers might want to give a shot at a job /internship from the Society for the Prevention of Cruelty to Animals. The job is restoring photos, and you'd work in Framingham.

Need nitpicking details? Saunter in to Student Services, where there are constantly updated books of jobs.

'How do you know it was a shoe?'
by Jenny Bosshard

'Using someone elses image is plagiarism.'

'It depends on what you want.'

'Originality.'

'Flash Fog/ Game 83
Gradually the picture is brought into focus, the first person to identify the target correctly is the best in 'seeing through the fog.' "
Thinking Goes To School
Furth & Wachs

"Tension & Release is a horizontal time line, you have expectations. In the case of resonance you are not going anywhere."
Holland

Commencement: MAY 21

clowns mime
new orleans jazz band

by Christine DiPrizio

There will be an assembly at 12:15 at the Longwood parking lot and a parade en masse up Longwood Avenue to the auditorium of the Temple Israel. Morton Godine will be the M.C. Jack Nolan will give the Welcome Address, and will honor the four retirees: Arline Reardon, Ernest King, Al Harcourt, and Carl Gibson. Honorary degrees will be given to artists Larry Rivers, Corita Kent, and designer Noel Mayo.

Brenda Wolcott's play "Dreams" which won an award last year will be presented in conjunction with graduation on May 19, 20, 22, 23, & 24 in the Overland Theatre.

Everyone in the College is invited to the Commencement and to the cookout afterwards. The cookout will be on the Longwood campus and will be available at a cost of $2.00 to any student not graduating.

STAR WREK
NCC-7734
CAPTAIN'S LOG, STARDATE 800-325-3535. USING THE WARP DRIVE ELASTIC STRIP TORSION METHOD, WE HAVE TRAVELED BACK IN TIME TO EARTH, C. 1981.
HOW LONG WILL IT TAKE TO REWIND, SNOTTY?
A'H BUT TIN H'RS, C'PN!
WIND
WIND
DRIP! DRIP
BLUT!
JERK HERE! WHAT IS IT, LT. AHORA?
BRIDGE TO ADMIRAL JERK!
CAPTAIN, TWO CREWMEN HAVE JUST BEAMED DOWN TO THE PLANET!
AGAINST ORDERS? TELL MR. SPOT AND DR. McSOY TO MEET ME IN THE TRANSPORTER ROOM!
I HOPE YOU REALIZE HOW INCONVIENIENT THIS IS. I HAD JUST STARTED AN EVENING OF EXTRACTING CUBE ROOTS.
SHUT UP, SPOT!
WHAT THE HELL IS IT NOW, DIM?
TWO MEN BEAMED DOWN TO THE EARTH! WE'VE GOT TO GET THEM, CLONES!
ENERGIZE!
NOT FUNNY, LT BLAND!
SORRY, SIR.
SOON...
MR. SPOT! WHERE ARE WE?
AN INCREDIBLY PRIMITIVE CITY, CAPTAIN.
BOOP BEEP
NEVER MIND THE EDITORIAL COMMENTS, SPOT!
YES SIR. THIS IS "BOSTON"
AND THIS PLACE?
By ROGER LONG

Best Wishes from
PENN-PRIDE™
Gasahol - Plus

THE RECORDS CALL IT THE "MASSAC HUSETTS COLLEGE OF ART".
LET'S CHECK IT OUT!
BLIP BLIP
THUD!
I THINK THEY OPEN MANUALLY.
G*!!*
AHA!
MR. CHECKOUT! MR DROOLU!
OH-OH!
ALRIGHT, WHO ARE YOU GUYS? WHADDYA WANT?
LOOK! PAINTINGS FROM THE GALLERY!
PHASERS ON KILL...
NO. WAIT. IF YOU KILL SOMEONE, YOU MIGHT CHANGE HISTORY. ONE OF THESE PEOPLE MIGHT BE YOUR OWN ANCESTOR, CAPTAIN. YOU COULD PREVENT YOUR OWN BIRTH.
?
MR SPOT!!!
BZK!
AAaaa
PHWHHH!
THEY'RE DEAD, DIM!
YOU POINTY-EARED HALF-BREED! WE'LL DEAL WITH YOU ABOARD SHIP!
CLONES! WHY DID THEY GRAB THESE PAINTINGS?
DAMNIT, I'M A DOCTOR, NOT AN ART CRITIC!
I'LL TAKE THOSE! BARFLEET OFFICERS MUST BE PUBLICLY PERFECT! I'LL HAVE TO START A COVER-UP!
YESSIR!
JERK TO EXITPRISE! FIVE TO BEAM UP!
A BIT LATER...
USS EXITPRISE NCC-7734
NOW, WHY DID YOU STEAL THOSE PAINTINGS?
SIR, THOSE WERE THE LOST MASTERPIECES OF "MURPH", THE GREATEST PAINTER WHO EVER LIVED! THEY COULD BE RESOLD FOR BILLIONS IN OUR TIME!
CAPTAIN'S LOG, STAR DATE 747. HAVING RETURNED TO OUR OWN TIME, I HAVE DROPPED CHARGES AGAINST DROOLU AND CHECKOUT, AND DISPOSED OF THE PAINTINGS.
HEH HEH HEH...
Pg 2

SGA Election

by Christine DiPrizio

Did you vote? I went to the S.G.A. meeting on April 3, and I heard a few people say they were manning a booth on either Tuesday or Wednesday, so when I had class in the Overland Building and saw no one there, I naturally presumed that the big election was being held in the other building. However, when I got there in the afternoon I saw only an empty table in the entry. Was that it?

Ever since the S.G.A. meeting I had asked people, "Are you going to run? Why not?" I asked the president, Ms. Avery, "How many nomination papers have been filed?," and up to the last minute it looked as if nobody was going to do it. Everybody I spoke to said the same thing, 'I haven't got the time.'

Only 65 people voted in the S.G.A. election. How many students are there in this school? (1050?) Does having two buildings cause student alienation? Do the two buildings contribute to the lack of interest?

Ideå by Al Morrotta

Box 1: Long shot, Governor King on a podium addressing audience. "I'm happy to announce that after reviewing the situation, we've decided to guarantee autonomy for Mass Art."

Box 2: Medium shot, King wagging away in a somewhat grandiose manner. "As your governor, I wish to reaffirm this Commonwealth's unwavering determination to provide its young people with an equitable home for a sound, inexpensive education."

Box 3: Closer shot, King, almost tongue-in-cheek, in the duplicit way of politicians. "However, due to certain budgetary restraints..."

Box 4: Front view, main building Mass Art. Over the roof of the building runs an interstate, with a toll booth, toll collectors, and a few state heat lounging about. On one of the windows on the left side of the building, we see a sign saying, "King for President Headquarters." To the right side, through the window, we see a group of dental technicians practicing on a patient who is sitting in a dentist chair. On the ground floor, far right of the building, we see a sign saying "Department of Human Services," and we see a couple of 300 pound deadbeats in sparecloth pants with twelve kids trailing along heading in that direction. To the right side of the building, we see broken down MBTA buses and trolleys, with repairmen working on them. To the right front there is outdated National guard equipment, such as post World War I tanks and artillery. Some Happy Harry is polishing these. To the left front, we see a Mass Art class being conducted. The students look longhaired and funky as ever. However, they are all seated in the rigid, uncomfortable inkwell desks of past years, all their hands are folded, and they look forcedly attentive. The teacher, going about his work, has propped up a print of some grandmaster on some kind of easel. Somehow, you get the idea he's a B.C. graduate that got to teach at Mass Art because of connections. I personally favor making the guy homely, with a crew cut, non-stylish glasses, and some hint in his dress (a high collar perhaps) that shows him to be a member of a strict religous order. To the side, some overweight democratic old-maid type stands either with a large ruler or that peculiar device which the pilgrims used in church to whack awake people that had gone to sleep. "...there will be a few changes made on the Mass Art campus itself."

Board of Trustees

by Christine DiPrizio

With the reorganization of the state college system, Massart finds itself represented by a Board of Trustees which forms part of the Board of Regents. The Board of Regents is the governing body of all Massachusetts state schools.

At the second meeting of the Board of Trustees, on April 3, the motion to have Massart move to the Charlestown site was unanimously approved. There the school would be united in one building with expanded studio space and living acommodations for about 200. Before you start packing, however, the Boston Redevelopment Authority seems to think our time has run out on the option for the site. This situation will have to be ironed out before the next fold is made.

After the meeting, there was an informal get -aquainted session during which it was suggested that there be a "Friends of Massart" movement. People who believed in us and supported our purposes could make a financial contribution to a fund that would be used to pay for repair of existing equipment or buy badly needed new equipment.

The main purpose of the May 4 Board of Trustees meeting was to discuss the salary increases for Continuing Education teachers. A self-funding program, Continuing Education has not kept pace with the salary increases of regular Massart faculty. Once that discrepancy has been removed, the College plans to start a Part Time Degree program.

Pending legislation calls for a student trustee to be a full voting member of the Board of Trustees. Meetings are once a month, and once a year there is an election for the Chairman of the Board. The student trustee, Caroline Avery, was elected in the S.G.A. election.

Presently there are eight members of the Board of Trustees. They are: Albert Cardarelli, a regional advocate to the US Small Business Administration; Muriel Cooper, affiliated with the M.I.T. Department of Architecture and the M.I.T. Press; Theresa Raso, office manager for the Mass. State Labor Council AFL-CIO; Lionel Spiro, chairman of the board of Charette Co.; Phillip Sullivan, vice-president at the First National Bank of Boston; Charles Zraket, executive vice-president of MITRE Corp.; Paul Thom, manager of Product design at Ray-O-Vac; and finally George Seybolt, chairman of the board at William Underwood Co.

The Board will be broken down into three groups. The executive committee will serve as an advisory board to Massart president Jack Nolan, while another committee will deal with campus issues such as finance and long range planning. A group for educational goals and planning is also to be formed. The board members recieve no monetary compensation for their services.

Previous to Governor King's reorganization of higher education, there were three different governing systems. There was one board of trustees for all state colleges, one board for each of the state universities, and one board for the community colleges.

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34 YEARS at MCA

Ernie King is the institutional maintenance foreman at Massart, and has been on the custodial staff 34 years as of this July. In 1947, when he began as a janitor, the college consisted of only 30 faculty and 500 students, under the roof of the Longwood Building. The facility, only open during the day, had no security personnel, "there was no need," remarks King. There were lawns on both sides of the building and Beth Israel was one-third of the size it is now.

During his first years at Massart many students were veterans, attending school on the G.I. Bill. This attendance helped to increase the low male to female ratio at the school, which still exists. King said in an interview that "the idea that men couldn't be artists" was counteracted by these men who took advantage of their endorsed education. Many students chose Massart because of the Alumni status of their parents. King remembers when the majors offered were limited to Art Education, Painting, Sculpture, Art History and Design. Other situations were limited; there was no registrar, no director of admissions, and only a few administrative positions.

King recalls many anecdotes of his time at Massart. He can remember shovelling for entire weekends with his five children and wife of 37 years, to clear the snow for the opening of school. He and other Massart employees often held sports events and club gatherings with students and faculty. The community atmosphere was much stronger in the past, King says regretfully. He has always enjoyed the people he has worked with and gives that as the major reason for his longevity in the employ of the college.

People all over school speak of Ernie King as an active and respected part of the history of Massart, and he is constantly reminded of his years at Massart by returning Alumni who visit their old "Mass. Normal School," now the Mass. College of Art.

Best of luck to Ernie and his family upon his retirement at the summers end.

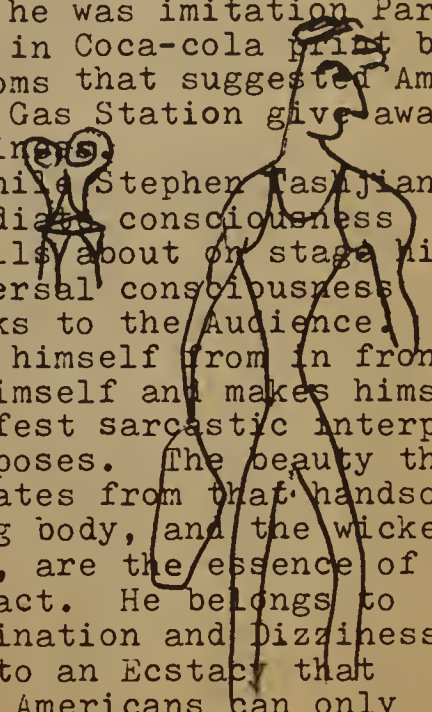
by B. London

Live Gauche

by Jenny Bosshard

"GIG STEPHEN'S WEE PARIS"was a performance by Stephen Tashjian and Nikki, Paul, Mark, Jonathan, Sandy, Dennis John, Billy and Erin at the Museum Wharf May 10.

It was about an American artist trying desparately to make the scene in Paris and to get appreciation for his art, he was imitation Paris-chic in Coca-cola print bell-bottoms that suggested American Gas Station give-away tackiness.



While Stephen Tashjian's immediate consciousness strolls about on stage his universal consciousness speaks to the Audience. He sees himself from in front of himself and makes himself manifest sarcastic interpretive poses. The beauty that radiates from that handsome young body, and the wickedness, are the essence of his act. He belongs to Fascination and Dizziness, and to an Ecstacy that most Americans can only imagine to have the vague label: PARIS.

(Inspiration from Sartre's "Saint Genet" for the pseudo-french review.)

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